

**FAMILY GUY**

"I Take Thee, Quagmire"

Production #5ACX01

Written by

Tom Maxwell

&

Don Woodard

and

Steve Callaghan

Directed by

Seth Kearsley

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

Chris Sheridan

TABLE DRAFT

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## **“I Take Thee, Quagmire”**

### **CAST LIST FOR #5ACX01:**

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN  
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)  
MEG GRIFFIN.....MILA KUNIS  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE

ALEC BALDWIN.....TBD (SUB: JOHN VIENER)  
ALEX (TREBECK) .....TBD (SUB: MIKE HENRY)  
BONNIE.....TBD (SUB: ALEX BORSTEIN)  
CANDY.....TBD (SUB: SETH MACFARLANE)  
CHORUS.....TBD  
CLEVELAND.....TBD (SUB: MIKE HENRY)  
CREWMAN.....TBD (SUB: JOHN VIENER)  
DEATH.....TBD (SUB: SETH MACFARLANE)  
DOCTOR.....TBD (SUB: DANNY SMITH)  
ELMO.....TBD (SUB: ALEC SULKIN)  
FEMALE PATIENT.....TBD (SUB: ALEX BORSTEIN)  
GOOD IDEA BACKPACKER.....TBD (SUB: CHRIS SHERIDAN)  
GREASED-UP DEAF GUY.....TBD (SUB: MIKE HENRY)  
HORRIBLE IDEA BACKPACKER.....TBD (SUB: STEVE CALLAGHAN)  
JOAN.....TBD (SUB: ALEX BORSTEIN)  
JOE.....TBD (SUB: JOHN VIENER)  
JOSH BROLIN.....TBD (SUB: STEVE CALLAGHAN)  
JULIA ROBERTS.....TBD (SUB: ALEX BORSTEIN)  
MAYOR WEST.....TBD (SUB: SETH MACFARLANE)  
MINISTER.....TBD (SUB: SETH MACFARLANE)  
MOTHER.....TBD (SUB: ALEX BORSTEIN)  
ORTHODOX JEWISH WOMAN.....TBD (SUB: ALEX BORSTEIN)  
PAT SAJAK.....TBD (SUB: JOHN VIENER)  
POPCORN.....TBD (SUB: STEVE CALLAGHAN)  
QUAGMIRE.....TBD (SUB: SETH MACFARLANE)  
ROOMMATE.....TBD (SUB: STEVE CALLAGHAN)  
SODA.....TBD (SUB: DANNY SMITH)  
SYDNEY POLLACK.....TBD (SUB: ALEC SULKIN)  
TOM TUCKER.....TBD (SUB: SETH MACFARLANE)  
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

INT. "WHEEL OF FORTUNE" SET - NIGHT (ON TV)

PAT SAJAK stands with contestants PETER, the GREASED-UP DEAF GUY and TRICIA TAKANAWA.

PAT SAJAK

All right, Greased-Up Deaf Guy, it's  
your spin.

The Greased-Up Deaf Guy **spins** the wheel as everyone **applauds**. The wheel stops on "300" dollars, just missing a prize wedge, which reads, "Sex with Vanna."

PAT SAJAK (CONT'D)

Oooh, almost a night you'd never  
forget, but three-hundred dollars.

GREASED-UP DEAF GUY

C.

PAT SAJAK

No "C." Peter?

PETER

I'd like to solve the puzzle, Regis.

ANGLE ON VANNA and the puzzle, which is a ridiculously long phrase.

PETER (CONT'D)

"I kept shouting 'no, no, no,' but he  
just wouldn't stop. To be honest, I  
don't really remember most of it. Oh  
my god, what am I going to tell my  
husband"?

PAT SAJAK

You got it!

INT. GRIFFINS' LIVING ROOM - SAME TIME

The FAMILY sits, watching Peter on TV.

LOIS

Oooh, that means he's going to the  
bonus round.

**INT. "WHEEL OF FORTUNE" SET - NIGHT (ON TV)**

**BACK TO** Peter and Pat Sajak.

PAT SAJAK

Okay, we're looking for a "thing." So  
we need five consonants and a vowel.

PETER

Uh... okay. Uh... Z... 4... Q...  
Another Q... Uh... X... And the Batman  
symbol.

As he says these, they all appear on the lower corner of the  
screen.

PAT SAJAK

Okay, no help here. Um, fifteen  
seconds, if you wanna take a shot at  
it. Talk it out.

PETER

Is it "Fiddle Faddle"?

Indeed it is. Vanna flips the letters.

PAT SAJAK

I don't. Believe it.

PETER

Oh, my god! I just took a shot in the  
dark! Holy crap!

PAT SAJAK

Okay, you have thirteen-hundred  
dollars. Why don't you go ahead and  
pick out some prizes from our  
showcase.

We see Peter's head in the upper left corner of the screen, as the camera **PANS ACROSS** the array of crap.

PETER

Okay, let's see... Oh boy, everything looks nice. I'll take the ceramic Dalmatian for six-hundred and, uh... boy, that, that TV looks nice -- You know what, can I take two of those Dalmatians? And, uh, the one week of free maid service.

**INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)**

BRIAN

They call that insulting collection of crap, "prizes"? Although, I suppose it's not the strangest thing I've seen on a game show. Like when Mayor West was on "Jeopardy."

**INT. "JEOPARDY" SET - DAY (CUTAWAY)**

MAYOR WEST stands with two other CONTESTANTS, as ALEX TREBEK reads the answer.

ALEX

All right, the answer again is: "It was the first spacecraft to land on the surface of Mars." Adam, what was your response?

Mayor West reveals his answer, which Alex reads off the screen.

ALEX (CONT'D)

"KEBERT XELA."

Suddenly, Alex **screams** as he vanishes in a **flash** of light.

MAYOR WEST

Only saying his name backwards can  
send him back to the fifth dimension  
where he belongs.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Lois sits with a magazine. Stewie enters from upstairs with  
Rupert under his arm. He ties a lobster bib around his neck.

STEWIE

All right, whip 'em out, woman. It's  
time for the afternoon meal.

Stewie hops into Lois' lap and begins to unbutton her blouse.

LOIS

My goodness, Stewie. I guess you're  
hungry.

Stewie fiddles with Lois' bra, trying to access her breast.

STEWIE

Oh, and we're making this a business  
lunch. You know, so I can deduct it.  
(TO RUPERT) So, Rupe, you see those  
numbers from marketing? I tell you,  
there's no way they're launching  
version 3.0 by the end of fiscal year.

Stewie begins to suckle.

LOIS

Honey, not so rough this time. Mommy's  
very sore.

STEWIE

(FIRMLY, TO LOIS) Hey! Hey! That  
sort of back-talk's only eating into  
your tip.

The **doorbell rings**. Peter races in to get it. He opens the door to reveal JOAN, an average-looking woman in a maid's uniform.

JOAN

Hi, I'm Joan. I'm your maid for the week.

PETER

Me, Peter! You, maid!

JOAN

Uh, I do speak English.

PETER

You, maid, CLEAN for me, Peter! You clean Peter mess!

Lois buttons up and crosses to the door.

LOIS

Peter, stop it! (TO JOAN) Welcome to our home, Joan. I'm Lois. Please come in.

PETER

Come here, Maid, I'll show you to your bed.

Peter walks over to a dog bed on the floor.

PETER (CONT'D)

This is where you'll sleep. And this is your dish. It's got your name on it. It says, "Maid."

Peter walks over to Lois.

PETER (CONT'D)

Lois, we're gonna be living the sweet life for the next week.

(MORE)

PETER (CONT'D)

This is even better than the time I  
built that tower to god.

**EXT. BABEL - DAY (FLASHBACK)**

Peter climbs an extremely tall stone tower that reaches  
through the clouds.

**EXT. CLOUDS - MOMENTS LATER (FLASHBACK CONTINUED)**

Peter emerges through the clouds to see JOSH BROLIN sitting  
on a throne.

PETER

Josh Brolin?

JOSH BROLIN

Yeah, everybody's pretty surprised at  
first.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. GRIFFINS' KITCHEN - SAME**

Joan washes dishes as the family eats dinner. After a beat,  
Peter picks up a small bell and **rings** it very pretentiously.

JOAN

Yes, Mr. Griffin?

PETER

I'm done with my plate, Maid.

JOAN

Okay.

Joan clears Peter's plate. A beat later, he **rings** the bell.

LOIS

Peter, Joan is right here. You don't  
have to ring that bell every time you--

PETER

Smudge on my spoon.

Joan looks at Peter's spoon.

JOAN

Mr. Griffin, that's your reflection.



PETER

You want me to call Immigration?

JOAN

I'm American.

PETER

And they're gonna send you right back there. (RINGS BELL) Now rub my feet.

JOAN

Mr. Griffin, that's not what a maid does.

PETER

Hmm. I see.

Peter grabs a nearby bag of Cheetos and dumps it on his feet.

PETER (CONT'D)

Maid, can you please clean up this Cheeto dust? But no rags. Just use your thumbs. Hehehe.

Joan **sighs** as she proceeds to rub Peter's feet.

PETER (CONT'D)

(TO BRIAN, SMUG) See what I did there?

This is even more fun than that ride.

**EXT. CARTOON ENVIRONMENT - DAY (FLASHBACK)**

Peter and a bunch of CARTOON KIDS ride a roller coaster that **blasts off** from the ground. It breaks the cloud cover and flies through the sky on a rainbow as a chorus sings:

CHORUS

IT'S THE GREAT SPACE COASTER / GET ON  
BOARD ON THE GREAT SPACE COASTER /  
WE'LL EXPLORE / A COMET RIDE OF  
FANTASY / TO A PLACE WHERE DREAMS ARE  
FAST AND FREE / WITH NEW FRIENDS AND  
NEW THINGS TO SEE / WE'LL SPIN YOU  
THROUGH THE GALAXY.

**MATCH DISSOLVE** from Peter sitting in the coaster to Peter sitting naked on the floor of his living room. He looks around, bewildered.

PETER

Huh, what happened? Oh. I was high.

**INT. PETER AND LOIS' BEDROOM - NIGHT**

**ANGLE ON** the bathroom. The door is open.

PETER (O.S.)

(CALLING OUT) Maid! (BEAT, A BIT

LOUDER) Maid! (BEAT, LOUDER) Maaaaaid!

Joan enters.

JOAN

Mr. Griffin?

PETER (O.S.)

In here. I need you to clean something.

JOAN

Clean what? The counters?

PETER (O.S.)

Noooooo.

JOAN

The sink?

PETER (O.S.)

Nooooooo.

JOAN

(DELAYING THE INEVITABLE) The toilet?

PETER (O.S.)

Getting warmer...

Joan **takes a deep breath**, steels herself, then enters the bathroom.

JOAN (O.S.)

Oh my god, why did you do this in the bathtub?

PETER (O.S.)

You know, Joan, I'll be totally straight with you. It's because you're here. Plus, the toilet compromises the hull integrity of my movements. Now get to it. Burnin' daylight.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Brian sits on the couch, watching TV and sipping a martini.

**INT. CHANNEL 5 NEWSDESK - DAY (ON TV)**

TOM TUCKER sits facing the camera.

TOM TUCKER

Another local McDonald's was robbed tonight. (THE FOLLOWING IS IN V.O. OVER ACTION) As police continue their dragnet, they are focusing on this man, who was recently caught on surveillance camera footage.

Over Tom's speech we see BLACK & WHITE SECURITY CAMERA FOOTAGE of THE HAMBURGLAR entering a crowded McDonald's, wielding a pistol. He fires a few warning shots in the air and all the CUSTOMERS drop to the floor. Then, at gunpoint, he forces a panicked EMPLOYEE to fill his bag with burgers. When the employee runs out of burgers to hand over, the Hamburglar hops the counter to **viciously pistol whip** the guy, then grabs a few burgers straight off the grill and flees.

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)**

As Brian continues to watch:

LOIS (O.S.)

(IN PAIN) Ow! Damn, that hurts.

Lois enters.

BRIAN

What happened?

LOIS

I was breast-feeding Stewie and he bit me again. I think he might've even broken the skin.

BRIAN

I see. (SWALLOWS HARD) Maybe I should, um, you know, look at it. I, uh, I have seen a lot of medical shows.

With her back to the CAMERA, Lois pulls her shirt open to examine her breast. Brian stares, completely transfixed.

LOIS

See, the areola is very tender here and I think one of his new teeth may have bitten down right on the duct.

A long, long, long beat.

BRIAN

I'm sorry, what?

LOIS

I don't know what to do, Brian.  
Breast-feeding's just so painful since  
Stewie's teeth are coming in. Now I  
know how Alec Baldwin feels when he  
feeds his brothers.

**INT. LIVING ROOM - DAY (CUTAWAY)**

ALEC BALDWIN sits on the couch with his shirt pulled up. His brothers WILLIAM, DANIEL and STEPHEN suckle at his hirsute nipples.

ALEC BALDWIN

There you go. There you go. Eat up,  
Stephen, you're the weakest.

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)**

BRIAN

Well, maybe it's time to wean Stewie.

LOIS

Huh, I suppose it would make my life  
easier. (THINKS) You know, I'll give  
it a try. Thanks, Brian.

BRIAN

No problem. Say, Lois, any, uh... any  
chance he mighta bit the other, um --  
y'know what? Forget it. Forget I  
asked.

Brian exits, filled with shame.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. GRIFFINS' DEN - SAME**

Peter plays poker with JOE and CLEVELAND. We hear a **toilet flush** and QUAGMIRE enters from the bathroom.

QUAGMIRE

Hey, Peter, I mighta ruined your Bon  
Appetit magazine in there. My peach  
cobbler fetish got the best of me.

Joe lays down his cards.

JOE

Three jacks.

Cleveland lays down his cards.

CLEVELAND

Three kings. While they brought good  
tidings to the baby Jesus, I'm afraid  
they bring bad tidings to you, Joe.

JOE

Dammit!

Joe **slams** his fist on the table, spilling a drink.

JOE (CONT'D)

Oh, sorry, Peter.

PETER

That's okay, Joe. I'll just have my  
maid get that.

Peter **rings his maid-calling bell**.

JOE

You have a maid?

PETER

I sure do. But only 'til tonight.  
This is her last day.

Joan enters.

JOAN

(UNAMUSED) Was there something you  
needed, Mr. Griffin?

PETER

Oh, yeah, my friend Joe spilled his  
drink. Boy, this must be a new low  
for you. Cleanin' up for a  
handicapped guy. Everybody, this is  
Joan.

JOE

Hi.

CLEVELAND

Hello.

**ZOOM IN ON** Quagmire, thunderstruck.

**EXT. RIVENDELL BRIDGE - DAY (CUTAWAY)**

Joan, dressed AS EOWYN from "Lord of the Rings," stands  
facing Quagmire, who is dressed AS ARAGORN. **Dynamic string  
music plays** in the background.

JOAN

Dey ooniden habbledad arweth hal  
oonivan leth hanned day-oon,  
Quagmandier.

**CHYRON:** My life is mine to give to whomever I wish. I choose  
a mortal life with you, Quagmire.

QUAGMIRE

Denna danrey doon habbledath  
mithrandier vey on hal hessano. Lo  
shan ti no dey al mi doon roth hal day  
oon legolthain.

**CHYRON:** Aw-right!

**INT. GRIFFINS' DEN - NIGHT (BACK TO SCENE)**

QUAGMIRE

(STAMMERS) Hey, there. I mean giggety --  
Uh, uh, I mean -- it's nice to pleasure  
your acquaintance -- I mean, would you  
like to go out to dinner tomorrow night?

JOAN

I'd love to.

JOE

God, he works fast.

CLEVELAND

Hey, Quagmire, is that a banana in  
your pocket or an erection in your  
pocket?

PETER

Now, now, let's not embarrass her.

Oh, uh, Joan, just to give you a heads-  
up, I'm gonna go use the bathtub.

**INT. STEWIE'S ROOM - NIGHT**

Stewie sits on the floor with Rupert, holding an Elmo book.

STEWIE

...And then I press this button...

Stewie presses a button on the book. **Music plays** as ELMO  
sings.

ELMO/STEWIE

IF YOU'RE HAPPY AND YOU KNOW IT...

ELMO

STEWIE

CLAP YOUR HANDS.

POISON LOIS.



ELMO/STEWIE

IF YOU'RE HAPPY AND YOU KNOW IT...

ELMO

CLAP YOUR HANDS.

STEWIE

BREAK HER LEGS.

ELMO/STEWIE

IF YOU'RE HAPPY AND YOU KNOW IT / THEN  
YOU REALLY OUGHT TO SHOW IT--

Lois enters. Stewie stops singing.

STEWIE

(COVERING) Ohhhh. Heeeyyy. Youuu.

LOIS

Time for dinner, sweetie.

STEWIE

Hm, I see. All right then, let's see  
if we can't eke out a tad more grub  
from those withered dugs.

Stewie hops into Lois' lap and begins opening her blouse, but  
Lois offers him a baby bottle.

LOIS

No, honey. Tonight we're gonna have  
formula instead.

Stewie eyes the bottle suspiciously, then takes a sip. He  
**gags and spits it out.**

STEWIE

Ech. That's more painful than when I  
had to deal with Chris' betrayal.

**INT. BOAT HOUSE - DAY (FLASHBACK)**

Stewie stands by the window, a la Al Pacino in "Godfather  
II," as Chris slumps in a chaise.

STEWIE

Chris, haven't I always taken care of you?

CHRIS

You take care of me?! I'm your older brother and I got passed over! I'm not dumb like everyone says! I'm smart and I want respect!

STEWIE

Uh, your fly's down, Chris.

CHRIS

The air feels good.

**INT. STEWIE'S ROOM - NIGHT (BACK TO PRESENT)**

Lois puts Stewie and Rupert in Stewie's crib with the bottle.

LOIS

I know it's different than you're used to, but you'll see it's just as good.

Lois exits.

STEWIE

Yes, that's what we were promised about Jim Belushi some twenty-five laugh-free years ago.

**EXT./ESTAB. FANCY RESTAURANT - NIGHT**

**INT. FANCY RESTAURANT - SAME**

Quagmire sits with Joan. He stares at her, transfixed.

QUAGMIRE

(VERY SINCERE) I don't know what it is, Joan, but being with you makes me feel like a different person.

JOAN

That's sweet, Glenn. Say, this is a nice place. Do you come here often?

QUAGMIRE

See, it's like the old me would say "twice in that booth and six times in the ladies room." But the new me will just say, "Yes. Yes, I do."

JOAN

You know, Glenn, I'm starting to have feelings for you.

QUAGMIRE

I am too, Joan. I can honestly say I've never felt this way before about any vagina-keeper.

They both stare into each other's eyes, smitten.

**EXT. MOVIE THEATRE - NIGHT**

Peter stands on the curb with Cleveland and Joe.

PETER

Geez, where the hell is Quagmire? I don't wanna be late to the movie after what happened last time.

**INT. MOVIE THEATRE LOBBY - NIGHT (FLASHBACK)**

Peter and Lois hurriedly make their way through the lobby.

PETER

Excuse me. Comin' through. Make way.

An OVERSIZED SODA, A BOX OF CANDY and A BUCKET OF POPCORN **burst** through the theatre doors into the lobby.

SODA/CANDY/POPCORN

LET'S ALL GO TO THE LOBBY / LET'S ALL  
GO TO THE LOBBY / LET'S ALL GO TO THE--

Peter accidentally bumps into the Soda, spilling Coke all over his shirt.

PETER

Oh, great! Thanks a lot, jackass.

SODA

What's your problem, man? You bumped  
into me.

Peter and the Soda start angrily shoving each other. The Box of Candy steps between them.

CANDY

(TO SODA) Hey, hey! Cool it, Randy!  
This is not worth blowing your parole  
for.

**EXT. MOVIE THEATRE - NIGHT (BACK TO PRESENT)**

Quagmire and Joan walk up, holding hands.

PETER

What the hell, Quagmire? Where have  
you been?

QUAGMIRE

Somewhere between cloud eight and  
cloud ten.

PETER

What are you talkin' about?

CLEVELAND

I believe Glenn is cleverly indicating  
his peppy mood.

PETER

Well, it was supposed to be a guy's night out at the movies, but if you think a chick's gonna enjoy "Return to Notting Hill," all right. It's your money.

QUAGMIRE

Well, Peter, from now on we're gonna do everything together.

Joan holds up her hand to reveal an engagement ring.

CLEVELAND

(CLAPPING, GIDDY) Is that a ring I see?!

QUAGMIRE

Yep, I've asked Joan to be my wife.

Peter, Joe, and Cleveland stare in shock. At the fast-food restaurant next to them, an **alarm rings**. The Hamburglar comes out, holding a greasy paper bag in one hand and dragging a FEMALE HOSTAGE with the other. Two police cars **screech** to a stop, from which leap some COPS who **gun down** the Hamburglar in cold blood. The Hostage runs to the nearest person, Peter, and clings to him, **sobbing**.

PETER

Wait, wait, wait, wait. (BEAT) Wife?!

**END OF ACT ONE**

ACT TWO

**EXT./ESTAB. THE DRUNKEN CLAM - NIGHT**

**INT. THE DRUNKEN CLAM - SAME**

Peter sits with Cleveland and Joe.

JOE

Man, I never woulda thought Quagmire'd  
get married.

PETER

(SKEPTICAL) Nah, I know Quagmire. I'm  
tellin' ya, this has got to be some  
kinda prank. Just like the prank I  
pulled on my college roommate.

**INT. DORM ROOM - NIGHT (FLASHBACK)**

A YOUNGER PETER stands next to the fire alarm in his room,  
**trying not to laugh.** His ROOMMATE sleeps soundly in his bed.

Peter pulls the **fire alarm.** His Roommate wakes up and tries  
to run out and falls down. We see bloody stumps where his  
feet should be. He **screams.** Peter **laughs** and holds up a  
bloody saw and two bloody feet.

PETER

Missing something?

The Roommate stops screaming, looks up and **laughs.**

ROOMMATE

(AMUSED) You are gonna pay for that.

**INT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)**

CLEVELAND

I don't know, Peter. He had a very  
particular look in his eye. The same  
look I would get before making love to  
Loretta. Or that Quagmire would get  
before making love to Loretta.

PETER

(LIGHT BULB) Ohh, I see what he's up to. See, if he marries a maid, the guy never has to make his bed or cook his food again. And since she's a maid, you don't have to respect your vows like with a regular person.

JOE

He seemed pretty serious, Peter.

PETER

(IN HIS OWN WORLD) Yeah, and that way when she says, "What do you think I am, a maid?", he can be like, "Yes, you're a freakin' maid!" Oh man, I would stay married seventy years to use that line.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' KITCHEN - SAME**

Brian sits at the table, reading the paper. Stewie is in his high chair, coloring. He's sweating and his hands are shaking violently.

STEWIE

(VOICE QUAKING) Damn tremors. Can't. Stay. Within. The lines. (THEN, EYES WELLING UP, TO DRAWING) I'm sorry. You deserve better, Sebastian.

Brian doesn't look up.

BRIAN

Well, I see the weaning's going great.

STEWIE

Go to hell. (THEN) Dammit, this better  
get easier. I'm starting to do things  
I'm not proud of.

**INT. DOCTOR'S OFFICE - DAY (FLASHBACK)**

A FEMALE PATIENT with large breasts sits in her underwear on  
an examining table. Stewie enters, in a DOCTOR'S JACKET,  
carrying a clipboard.

STEWIE

All right, Mrs. Nussbaum. If you'll  
just get down on all fours.

The Female Patient gets down on all fours. Stewie pulls up a  
stool and places a metal pail under her breasts.

FEMALE PATIENT

What kind of mammogram is this?

STEWIE

(PISSY) Excuse me, are you a doctor?

FEMALE PATIENT

Sorry.

Stewie's about to milk her breasts, as the real DOCTOR enters.

DOCTOR

What the hell's going on here?

Stewie runs out. The Doctor takes a beat, then sits down at  
the stool and starts milking the Female Patient. We hear the  
stream of milk hitting the bottom of the **metal pail**.

**EXT. QUAGMIRE'S FRONT PORCH - EVENING**

Peter, Lois, Joe, BONNIE and Cleveland, all DRESSED NICELY,  
converge on Quagmire's porch. Lois carries a floral  
arrangement. Bonnie has a bottle with a bow on it. Peter  
holds a large duffel bag.

BONNIE

Did anybody think we'd ever go to  
Quagmire's for an engagement party?



LOIS

I know I didn't.

Peter rings the **doorbell**.

PETER

I'm telling you guys, he's putting us  
on. He's the same old Quagmire.

The front door opens, revealing Quagmire. He looks completely different: his hair is PARTED NEATLY ON THE SIDE and he wears a SUIT AND TIE.

QUAGMIRE

Hey there, neighbors. Are you lost?  
(CORNY LAUGH, THEN) Just joshing. Of  
course we're expecting you. Come on  
in, friends.

**INT. QUAGMIRE'S LIVING ROOM - CONTINUOUS**

They all enter and look around in shock. Quagmire's swinging bachelor pad has been totally converted into a Martha Stewart country cottage. Joan sits nearby.

QUAGMIRE

And if you'd all take your shoes off,  
Joan and I kinda do the Japanese thing.

Everybody takes their shoes off except for Cleveland. We hear Cleveland's voice in his head.

CLEVELAND (V.O.)

Uh-oh. Foot odor.

Cleveland takes a beat, then turns to the others.

CLEVELAND (CONT'D)

(OUT LOUD) I have to go. I have...  
uh... terrible foot odor.

Cleveland exits.

LOIS

Glenn, your place looks wonderful. I feel like I can touch things in here now.

JOE

We brought you guys a bottle of wine.

QUAGMIRE/JOAN

(RE: WINE, EXCITED) Ooh, Montrachet.

LOIS

And some flowers.

JOAN

That's very sweet. (RE: PETER'S DUFFEL BAG) And what's this?

PETER

(INNOCENTLY) Oh, I brought some of my laundry for you to do.

Peter dumps a huge pile of his dirty laundry on the floor.

PETER (CONT'D)

Oh, and use Bounce. I love how it makes my delicates smell. (THEN) So, how about a drink?

Peter crosses to what used to be the liquor cabinet. He opens it, revealing instead a huge collection of TEDDY BEARS IN VARIOUS, CUTESY OUTFITS.

PETER (CONT'D)

Where the hell's all the alcohol?

QUAGMIRE

(RE: BEARS) Oh, aren't they adorable? That's Cuddles, that's Noodles, and that's Mr. Fuzzy Britches. (WHISPERS CONFIDENTIALLY) He thinks he's a cat.

**EXT. SPOONER STREET - DAY**

Peter, Joe and Cleveland stand, talking.

CLEVELAND

...And then yesterday he told me he was gonna put in a wishing well.

JOE

Yeah, I think Quagmire's really lost it.

PETER

I'm still convinced this is all some prank. Like the one I played on my college roommate--

JOE/CLEVELAND

Yeah, you told us already. / Cut off his feet.

Quagmire walks up.

QUAGMIRE

Oh, hey, guys. Joan and I are writing our own vows and I sorta wanted to see what you think. (READS) "Joan, you are a treasure beyond compare. Ever since you -- (VOICE CRACKING) came into my -- my --" (SOBBING) Sorry, sorry. Let me start again. "Joan, you are a treasure beyond compa--" (SOBBING) Sorry. "Joan, you --" (SOBBING) I got something in my eye.

Quagmire exits, **sobbing hysterically.**

PETER

Wow. He's really lost it. Even worse  
than Julia Roberts on the 9/11 telethon.

**INT. TELETHON SET - NIGHT (CUTAWAY)**

JULIA ROBERTS addresses the camera.

JULIA ROBERTS

Hi, I'm Julia Roberts. You know, a  
lot of people died on September 11th,  
but don't worry. I didn't. And I'll  
be here to entertain you and love my  
life for many, many years to come.

Julia starts to wag her tongue and wave her arms in the air.

JULIA ROBERTS (CONT'D)

Me! Me! Me!

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. PETER AND LOIS' BEDROOM - SAME**

The lights are out. Peter and Lois lie, sleeping. After a  
beat, Stewie enters, dragging a breast pump.

STEWIE

Yes, sleep away, woman, but I'm here  
to claim what's rightfully mine.

He climbs onto the bed and attaches the pump to Lois'  
breasts. She continues sleeping as the pump **suctions** milk  
through a tube and into a bottle.

STEWIE (CONT'D)

(WIDE-EYED, LIKE AN ADDICT) Yeah,  
yeah. That's the stuff.

Stewie shuts off the pump. He looks fondly upon the amount  
of milk he was able to collect. Brian passes by the door and  
takes in the scene.

STEWIE (CONT'D)

Ah, sweet nectar of the boob. Come to  
Daddy.

BRIAN

This may be the most pathetic thing

I've ever seen you do.

As Stewie exits, he accidentally trips, **spilling** all the milk on the carpet. He **screams**, then gets down on all fours and licks the carpet fibers.

BRIAN (CONT'D)

(RE: STEWIE) Well. I stand corrected.

**EXT./ESTAB. THE DRUNKEN CLAM - NIGHT**

**INT. THE DRUNKEN CLAM - SAME**

Peter, Joe and Cleveland sit in a booth.

CLEVELAND

Well, it looks like we've lost  
Quagmire... forever.

JOE

Yeah, who's gonna give us husbands  
something to think about in the shower  
or in the family room when Bonnie  
takes Kevin to the dermatologist?

PETER

We don't need Quagmire. Cleveland,  
you're a single guy. You probably got  
tons of sexual escapades to share with  
us married guys.

CLEVELAND

All right, well, last week I did see a  
well-shapen lady at the Stop 'n' Shop  
whose thong-style underpants rested in  
plain view above her jeans.

PETER

Okay, I like where this is going...

CLEVELAND

Then I got embarrassed for her and left.

PETER

(BEAT) Oh, man, we gotta get Quagmire back here.

JOE

That's not gonna happen, Peter.  
Quagmire's getting married tomorrow.

PETER

Hmm. What I need right now is a good idea.

We ZOOM INTO:

INT. PETER'S HEAD - CONTINUOUS

TWO BACKPACKERS make their way northward toward Peter's brain. One's backpack reads, "Good Ideas"; the other's reads, "Horrible Ideas."

GOOD IDEA BACKPACKER

Well, there's the brain. Just a little bit farther and I can tell Peter to accept Quagmire's situation.

HORRIBLE IDEA BACKPACKER

And I can tell Peter to rent "The Forgotten."

At that moment, the Good Idea Backpacker slips and **slides** towards the edge off a cliff. He grabs the Horrible Idea Backpacker's arm and hangs over the edge.

GOOD IDEA BACKPACKER

Whatever you do, don't let go!

HORRIBLE IDEA BACKPACKER

Don't worry! I'm just gonna wash my hands first!

He lets go and the Good Idea Backpacker falls.

**ZOOM OUT TO:**

**INT. THE DRUNKEN CLAM - CONTINUOUS**

PETER

I know what we gotta do. We gotta not accept Quagmire's situation and break up that wedding. But first, to Blockbuster. We need to rent "The Forgotten."

**EXT. CITY PARK - DAY**

Lois, whose BREASTS ARE VERY ENGORGED AND MUCH LARGER THAN BEFORE, sits with Brian, as Stewie rides his tricycle nearby.

LOIS

Oh, Brian, my breasts are so sore. And they've gotten so engorged from the weaning--

BRIAN

(SHORT TEMPERED) Yeah, yeah, I know!

**ANGLE ON** Stewie. He pedals up to a MOTHER, who sits on a park bench, reading a book as she breast-feeds her INFANT.

STEWIE

Oh, hello there. (RE: BOOK) "The Five People You Meet in Heaven." Let me guess, one of them's a world-weary yet mystical black man.

Stewie leaps into the Mother's lap, **tosses** the Infant into a nearby trash can, and begins **suckling** on her breast.

MOTHER

(SCREAMS) Help! Somebody get this baby off me!

STEWIE

Hold still! I'll cut you! (COVERS HIS EYE) Dammit! You squirted me in the eye!

**EXT./ESTAB. CHURCH - DAY**

**INT. CHURCH FOYER - DAY**

Peter and Quagmire are there in TUXEDOS.

QUAGMIRE

Gee, Peter, thanks so much for being my best man.

PETER

Oh, it's my pleasure. In fact, I got a wedding surprise for you.

Peter points outside, where a limo pulls up.

PETER (CONT'D)

I went through your little black book and called up the one woman in there with four stars by her name. Must be the hottest one, eh?

QUAGMIRE

Four stars? (REALIZING) Wait a minute. How many points were on those stars?

PETER

I don't know. (LOOKS AT LITTLE BLACK BOOK) Uh... six?

QUAGMIRE

Oh god! Peter you invited the most Jewish woman I ever slept with.

Out of the limo steps an ORTHODOX JEWISH WOMAN. She walks up to Quagmire. There's an uncomfortable beat.



QUAGMIRE (CONT'D)

Hadassah.

ORTHODOX JEWISH WOMAN

Glenn.

QUAGMIRE

How's it going?

ORTHODOX JEWISH WOMAN

Not bad, not bad.

QUAGMIRE

(BEAT) So, you, uh... You ever poop  
out that dreidel?

ORTHODOX JEWISH WOMAN

Uh, yeah. Yeah, I did.

QUAGMIRE

Good, good.

**Wedding music begins** from inside the church.

QUAGMIRE (CONT'D)

(RE: MUSIC) Well, that's me.

ORTHODOX JEWISH WOMAN

Mazel tov.

The Jewish Woman exits, gets back in the car and leaves.

PETER

(RE: BLACK BOOK) What's this one with  
the big foot next to her name? Is  
that some sort of foot fetish thing?

QUAGMIRE

No, that's a Sasquatch I bagged up in  
Calgary. Hope you didn't call her.

PETER

No, no, I was just curious. Good  
luck, buddy.

Quagmire exits into the church. After a beat, a car drives up and a SASQUATCH in a sun dress and a floppy hat gets out and walks up to Peter with a hopeful look in her eye.

PETER (CONT'D)

You must be Claire. Um, this... this  
is uncomfortable.

**EXT./ESTAB. BANQUET HALL - LATER**

**INT. BANQUET HALL - SAME**

Quagmire and Joan's reception is in progress. Peter, Cleveland, and Joe (all IN TUXEDOS) sit on the dais next to Quagmire and the rest of the wedding party. Peter sits, dejected. He turns to Cleveland and Joe.

PETER

(SIGHS) Well, guys, I guess we can say  
goodbye to Quagmire.

JOE

Well, you did what you could, Peter.  
(THEN) Okay, time to hit the dance  
floor.

As **cheesy wedding reception music begins**, Joe wheels to the edge of the dais, where he enters a small elevator and rides it down to the dance floor. Lois walks up to Peter.

LOIS

Peter, cheer up! This is a special  
occa--

The enormity of her breasts **pops** a button off her dress.

LOIS (CONT'D)

Oh, dammit.

As Lois leans over to pick up the button, her ample cleavage is prominently displayed, immediately drawing Quagmire's gaze. Peter notices Quagmire looking at Lois and gets an idea. As Lois rises back up, Peter **rips** another button off her dress.

LOIS (CONT'D)

Peter!

PETER

Oh, looks like righty's in play, too.

(THEN) Oh, look out. Champagne.

Peter grabs a bottle of champagne from a passing WAITER and **sprays** it all over Lois' chest.

LOIS

Peter, stop! I'm all wet and cold!

**ANGLE ON** Quagmire, who begins to sweat and tremble.

QUAGMIRE

Mustn't... look... Turn away...

PETER

Oh, Lois, you're all wet. Here, let me jiggle you dry.

Peter picks up Lois from behind and jiggles her up and down, back and forth.

PETER (CONT'D)

Quagmire, help me out here. Blow on her chest.

Finally, Quagmire looks at his wedding ring then breaks down.

QUAGMIRE

Giggety-giggety-giggety GOD! I'VE  
MADE A HORRIBLE MISTAKE!

Quagmire **falls to pieces**.

**ANGLE ON** Cleveland at the bar, hitting on the Sasquatch.

CLEVELAND

So, you're from Calgary. How's that universal health care up there?

END OF ACT TWO

ACT THREE

**EXT./ESTAB. THE DRUNKEN CLAM - NIGHT**

**INT. THE DRUNKEN CLAM - SAME**

Peter, Quagmire, Joe and Cleveland sit in a booth.

QUAGMIRE

Oh god, how am I gonna get out of this marriage?

PETER

Come on, Quagmire. You've gotten out of commitments before.

**INT. BEDROOM - NIGHT (FLASHBACK)**

Quagmire is in bed with a WOMAN.

WOMAN

Huh, that was great.

QUAGMIRE

Sure was. See ya!

Quagmire starts to exit.

WOMAN

But you said we were gonna get married.

QUAGMIRE

Oh, I only said that so you'd  
giggoogety my gashmoigin and make  
gafloogus come out. HA-HA-HA-HA-HA!  
HA-HA-HA-HA-HA!

Quagmire laughs like Woody Woodpecker, turns around and, with his back to us, inexplicably **pecks** his name in the wall with his "waist."

**INT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)**

JOE

Yeah, Peter's right. Tell her to hit the bricks.

QUAGMIRE

Huh, you know, you're right. Thanks,  
guys. I'm gonna go take care of it  
right now.

Quagmire walks over to the wall, **pecks** a hole in it with his  
"waist," and exits.

**EXT./ESTAB. QUAGMIRE'S HOUSE - LATER**

**INT. QUAGMIRE'S KITCHEN - SAME**

Joan **chops** vegetables at the counter.

QUAGMIRE (O.S.)

Joan! Honey!

Quagmire enters.

QUAGMIRE (CONT'D)

Oh, there you are. Listen, Joan, I'm  
not sure how to say this, but I think  
I want a divorce.

JOAN

What?!

Joan immediately puts the knife to her wrists and gets a  
maniacal look in her eye.

QUAGMIRE

Aaa! Just kidding! Just kidding!  
Just kidding!

JOAN

(SCARY) Good, because if I knew you  
didn't love me, I'd just kill myself.

QUAGMIRE

Oh, no, no, no, honey, I'd never give  
up on our marriage. I'm gonna see  
this through. Just like Chris when he  
thought he was pregnant.

**INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)**

Chris enters the kitchen. Lois is there.

LOIS

Chris, sit down for lunch. We're  
having tuna sandwiches.

CHRIS

Tuna?! You know I can't have tuna!  
The mercury content could damage the  
baby!

LOIS

Chris, for the last time, you are not  
pregnant.

Chris flies into a hormonal rage.

CHRIS

Stop judging me! Yes, I made a  
mistake, but it's going to be the most  
beautiful mistake I've ever made in my  
life! I am going to have this baby!

Chris **cries** and runs out of the room.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. GRIFFINS' LIVING ROOM - SAME**

Brian sits on the couch, reading the newspaper. A sweaty,  
haggard and delirious Stewie enters. He walks over to Brian  
and starts sucking on his chest. Brian doesn't react. After  
a beat:

BRIAN

Hey, Stewie?

STEWIE

Mmm?

BRIAN

Ya getting anything down there?

STEWIE

Mmm-mm.

BRIAN

You know why?

STEWIE

Mmmmm?

BRIAN

That's not a nipple. It's a tick.

Stewie pulls away, feels something in his mouth. He touches his lips, **beginning to sob**, then waves his hands like a little girl who saw a spider.

STEWIE

Ew! Ew! Ew! Ew! (BREAKING DOWN  
SOBBING) What's happened to me? Help  
me, Brian!

BRIAN

My god, get a hold of yourself.  
You're more annoying than Peter when  
he was obsessed with that whale  
comedian.

**INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)**

Peter is with Lois. He puts an album on the turntable.

PETER

You gotta check this out. This guy's  
hilarious.

Peter puts the needle on a record, which emits a series of  
**whale sounds**.

PETER (CONT'D)

Aw, aw, krill caught in your baleen!  
It's so true.

Peter **laughs** and then we hear more **whale sounds**.

PETER (CONT'D)

Oh! I can't believe he went there!

Eskimos do that.

**EXT./ESTAB. THE DRUNKEN CLAM - NIGHT**

**INT. THE DRUNKEN CLAM - SAME**

Quagmire sits with Peter, Joe and Cleveland.

JOE

You didn't tell her?

QUAGMIRE

Look, I told you she was going to kill herself. What was I supposed to do?

CLEVELAND

Let her. (LAUGHS, THEN) No, that's not funny.

QUAGMIRE

Face it, guys. Looks like I'm stuck with the same five holes "till death do us part."

CLEVELAND/PETER

Huh? / Five?

JOE

He's counting ears.

CLEVELAND/PETER

Ohhh.

PETER

Wait a second. We know she's gonna be upset if you dump her, but if something happened that was out of your control...



QUAGMIRE

What do you mean?

PETER

I'm saying we're gonna fake your death. Man, this is an even better idea than the one I came up with to get on that soap opera.

**INT. TALENT AGENCY OFFICE - DAY (FLASHBACK)**

Peter stands across the room from SYDNEY POLLACK, who sits at his desk.

SYDNEY POLLACK

No one will hire you.

PETER

Wanna bet?

**EXT. STREET - DAY (FLASHBACK CONTINUED)**

Peter, dressed AS TOOTSIE, walks down the street fixing his hair, as Dave Grusin-like music **plays**. He hails a cab.

PETER

(FALSETTO) Taxi! (FALSETTO) Taxi!

(NORMAL VOICE) Taxi!

**EXT. QUAGMIRE'S HOUSE - DAY**

Peter, Joe and Cleveland approach Quagmire's house, carrying a video tape.

PETER

All right, fellas, I think we did it.  
This may be the most absolutely  
perfect faked death in the history of  
faked deaths.

They **ring** the doorbell. Joan answers.

JOAN

What do you guys want?

PETER

Joan, um, you mind if we come in?

There's, um, there's been an accident.

**INT. QUAGMIRE'S LIVING ROOM - A LITTLE LATER**

Peter stands in front of the TV with Joan, Cleveland and Joe.

PETER

This is, uh, not going to be easy, but  
it's something you should see.

Peter puts the tape in the VCR.

**EXT. PARK - DAY (ON TV)**

Peter talks as the tape rolls. On the screen, Quagmire walks through the park.

PETER (V.O.)

So, anyway, so here's Quagmire walking  
through the park, minding his own  
business. I just happened to be there  
with my video camera when A NINJA  
SHOWS UP!

Joe wheels in in NINJA GARB, waving a sword. He fake-stabs Quagmire multiple times, as Quagmire goes down.

JOE

(SHOUTING PHONY JAPANESE)

Joe wheels away.

PETER (V.O.)

So then the ninja went away and we  
thought Quagmire was gonna be all  
right, but then A NAZI CAME!

Cleveland, dressed AS A NAZI, runs in with a bright yellow nerf gun. He **shoots** at Quagmire, who falls again.

CLEVELAND

Die!

PETER (V.O.)

So then, um, the Nazi went away, and  
watch, this is the best part. A evil  
pots-and-pans robot showed up.

On screen, Peter emerges, wearing POTS and PANS and walking  
like a robot. He **fires** a toy laser gun at Quagmire.

PETER (ON TV) (CONT'D)

(AS ROBOT) Destroy. Destroy.

**INT. QUAGMIRE'S LIVING ROOM - DAY (BACK TO SCENE)**

**ANGLE ON Peter.**

PETER

I imagine you're probably wondering  
what happened to the body. Well, we  
thought of that.

**EXT. PARK - DAY (ON TV)**

Peter runs diagonally towards the camera O.S.

PETER (ON TV, O.S)

Oh, no, Quagmire's dead! Wait, we  
might still be able to save -- Oh,  
no!

Peter **hums** the score from "Jurassic Park" as we see his hand  
in the foreground holding a plastic toy dinosaur near the  
camera, fake-attacking Quagmire.

**INT. QUAGMIRE'S LIVING ROOM - DAY (BACK TO SCENE)**

Peter shuts off the TV.

PETER

We are so, so sorry for your loss.

JOAN

Is this a joke?

PETER

I wish it were, Joan. I wish it were  
a joke. But these things happen.

(MORE)

PETER (CONT'D)

You go for a walk in the park one day  
and wheelchair ninjas and Nazis and  
pots-and-pans robots show up to kill  
you and dinosaurs show up to eat the  
remains. You've seen the news. It's  
just a little more painful when it  
hits this close to home.

JOAN

You know, you're not fooling anyone.

PETER

(ASIDE TO THE GUYS) All right, fellas,  
plan B.

Joe speaks into his sleeve.

JOE

Plan B, Quagmire.

Quagmire enters.

QUAGMIRE

Hi, honey, I'm home. Eh! Heart  
attack!

Quagmire **collapses** on the floor.

JOAN

Glenn, oh my god! Is he all right?

JOE

(FEELING PULSE) No, he's dead. I can  
tell, I'm a cop.

JOAN

Let me feel--

JOE

(SCREAMS) I'M A COP!

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. STEWIE'S ROOM - SAME**

Stewie sits on the floor, rocking back and forth, his eyes wide.

STEWIE

My god, Rupert, I've gone too long  
without breast milk, I'm starting to  
hallucinate.

**PUSH IN ON** on Stewie's crazed expression.

**PULL OUT TO REVEAL...**

**INT. LARGE UPSTAIRS ROOM - NIGHT**

Stewie looks around, confused. He starts walking, crossing an area rug in the center of the room.

STEWIE

Where the devil am I? (WALKS ACROSS  
ROOM) Hello? Hello? Aaa!

Suddenly, the floor starts to sink below him.

**INT. ROOM BELOW - SAME TIME**

**ANGLE ON** a hole in the ceiling. We see part of an area rug starting to dip through the ceiling.

**INT. LARGE UPSTAIRS ROOM - SAME TIME**

Stewie is sinking through the hole.

STEWIE

(WEAKLY) Help! He-- Help! Meg! Meg,  
Meg bo-beg banana fanna fo feg me mi  
mo Meg. Meg! Brian, Brian bo-bian,  
banana fana fo fian, me mi mo mian.  
Brian. Lois! Lois, Loi-- Aaa!

Stewie and the carpet fall through the ceiling with a **crash**.

**INT. STEWIE'S ROOM - NIGHT (BACK TO SCENE)**

Stewie lands on his own bedroom floor as if from the hallucination, and jolts awake.

STEWIE

Huh? What? (THEN) Oh, I feel so much better.

Lois enters, HER BREASTS LARGER THAN EVER.

LOIS

Hi, Stewie.

STEWIE

My god, Rupert, through sheer will I think I've kicked it! Those milk-filled squirt bags have no effect on me! (THEN) You hear that, Lois?! I'm free of your matriarchal yoke of mammary dependence!

LOIS

Stewie, mommy has a surprise for you.

Lois starts to unbutton her blouse.

STEWIE

What are you doing?

LOIS

I thought I was ready to stop breast-feeding you, but Mommy misses our special bonding time.

She picks up Stewie, who struggles violently.

STEWIE

No! No! Put me down! I beg of you!

LOIS

Hold still, Stewie.

Lois puts Stewie to her breast.

STEWIE

But I just kicked the stuff! Damn  
you! (SUCKLES) You sick, twisted...  
(SUCKLES) Mmm, I hate you... (SUCKLES)  
Mmm, I love it... (SUCKLES) Mmm, I  
will kill you... (SUCKLES) Mmm...

Milk runs down Stewie's face as he continues to suck.

**EXT. CEMETERY - DAY**

A CROWD has gathered for Quagmire's funeral. A MINISTER  
presides, holding a Bible.

**ANGLE ON** Joe, who whispers to Peter.

JOE

You sure he's okay in there?

PETER

No problem. He's got a half hour of  
oxygen, so while everyone's back at  
the house eatin' potato salad, we'll  
sneak back and dig him up. Boy, this  
is the best idea I've had since I got  
that door swing.

**INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)**

Peter is strapped into an infant's bouncy seat in the  
doorway. He bounces up and down throughout the entire scene,  
**chuckling** and **cooing** with delight.

LOIS

Peter, for godssake, you're a middle-  
aged man. I told you, you're too old  
for that.

Peter covers his ears and **screams** as he continues to bounce.

LOIS (CONT'D)

Peter, I said "no."

PETER

(STILL BOUNCING) You no, Lois. You  
no.

**EXT. CEMETERY - DAY (BACK TO PRESENT)**

The Minister addresses the crowd.

MINISTER

Knowing Glenn Quagmire as I did, I  
know he'll need all the extra help he  
can get to be admitted into Heaven.  
That's why as he's lowered into the  
ground, I'm going to read the entire  
Old Testament. Okay, page one.  
(CLEARS THROAT) Here we go. (READING)  
In the beginning, all was darkness.  
And god said, "It must be the circuit  
breaker. Jesus, I know this is  
embarrassing, but take this extension  
cord and run it over to the neighbor's  
house... or we're going to miss 'The  
Carol Burnett Show'."

As Quagmire's casket is lowered into the ground, some CREWMEN  
**throw dirt** on top of it. Peter, Cleveland, and Joe exchange  
anxious looks. DEATH steps up next to Peter.

PETER

(SOTTO) Death?! W-what are you doing  
here? Nobody's dyin' today.

DEATH

Not according to my paperwork. (OFF  
PAPER) Says Quagmire died of a heart  
attack.

(MORE)



DEATH (CONT'D)

Huh, in the office pool I had  
"Urethral trauma caused by a crazy  
straw."

A cement truck backs up to the hole and starts **pouring** cement  
on top of the casket. Peter rushes over to a Crewman.

PETER

What the hell are you doing?

CREWMAN

Well, Mayor West is afraid of zombies,  
so the city says all caskets must be  
encased in concrete.

**ANGLE ON** Mayor West.

MAYOR WEST

You'll thank me when no one eats our  
brains. (A LONG BEAT) You'll thank me.

Peter's eyes go wide in panic.

PETER

Holy crap! Is Quagmire gonna be able  
to break through cement?

CLEVELAND

I don't know, Peter. One time he got  
a girl pregnant through a snowsuit.

PETER

Hold it! Stop the funeral!

Quagmire's not really dead!

Peter jumps into the grave and **pulls** the lid off the coffin.  
Quagmire sits up, as the crowd **gasps**.

MAYOR WEST

Zombie! (RUNS OFF, FLAILING HIS ARMS)

Aaaaaaaa!

MINISTER

(OBLIVIOUS) And god said to Job, "I'm getting a little tired of Harvey Korman cracking up every time Tim Conway makes that elephant noise. I mean, these are supposed to be professionals, right?"

JOAN

Glenn! I thought I'd lost you!

Joan hugs Quagmire. Death walks over to them.

DEATH

Sorry, Mr. Quagmire, but I still need a body to take back with me, so...

Death dramatically raises his scythe above Quagmire's head as he prepares to strike him down. Joan reaches to stop him.

JOAN

No, you can't take him!

She touches Death's arm and instantly **collapses**, dead.

DEATH

Stop with the touching me! Geez, do I have to wear a big sign, people?!

Everybody looks down at Joan's body. A beat, then:

PETER

(SHEEPISH) You know, probably not cool... just throwing it out there, but, uh... you know, she was suicidal.

DEATH

She was?

PETER/QUAGMIRE/JOE/CLEVELAND

Yeah. / Absolutely. / She was. / I heard that, too.

PETER

(RE: DEATH'S PAPERWORK) And her last name was Quagmire.

DEATH

(QUICKLY) Good enough for me. I gotta go, I got tickets to Celine Dion. I'm not gonna kill her, I'm just gonna watch her die on her own. (HOLDS UP HAND) Anyone? Anyone?

A GUY high-fives Death and **drops dead.**

**EXT./ESTAB. THE DRUNKEN CLAM - NIGHT**

**INT. THE DRUNKEN CLAM - SAME**

Peter, Joe, Cleveland and Quagmire sit in a booth. Quagmire looks back to normal.

CLEVELAND

It's good too see you're back, Quagmire.

QUAGMIRE

Heh. That's exactly what I said to this chick I was doing last night. Oh!

JOE

Ha! Same old Quagmire.

PETER

Ah, who else would be happier without a woman who would love you no matter what?

CLEVELAND

And would put up with your disgusting sexual history.

JOE

Yeah, and she'd cook and clean for  
you, too.

PETER

That's what we love about you,  
Quagmire: that you would throw that all  
away, just to entertain us with your  
crazy tales of sexual shenanigans.

A beat.

QUAGMIRE

Oh, god! I've made a horrible  
mistake!

Quagmire runs out.

PETER

Yep, he's gonna be all right.

CUT TO BLACK.

END OF SHOW